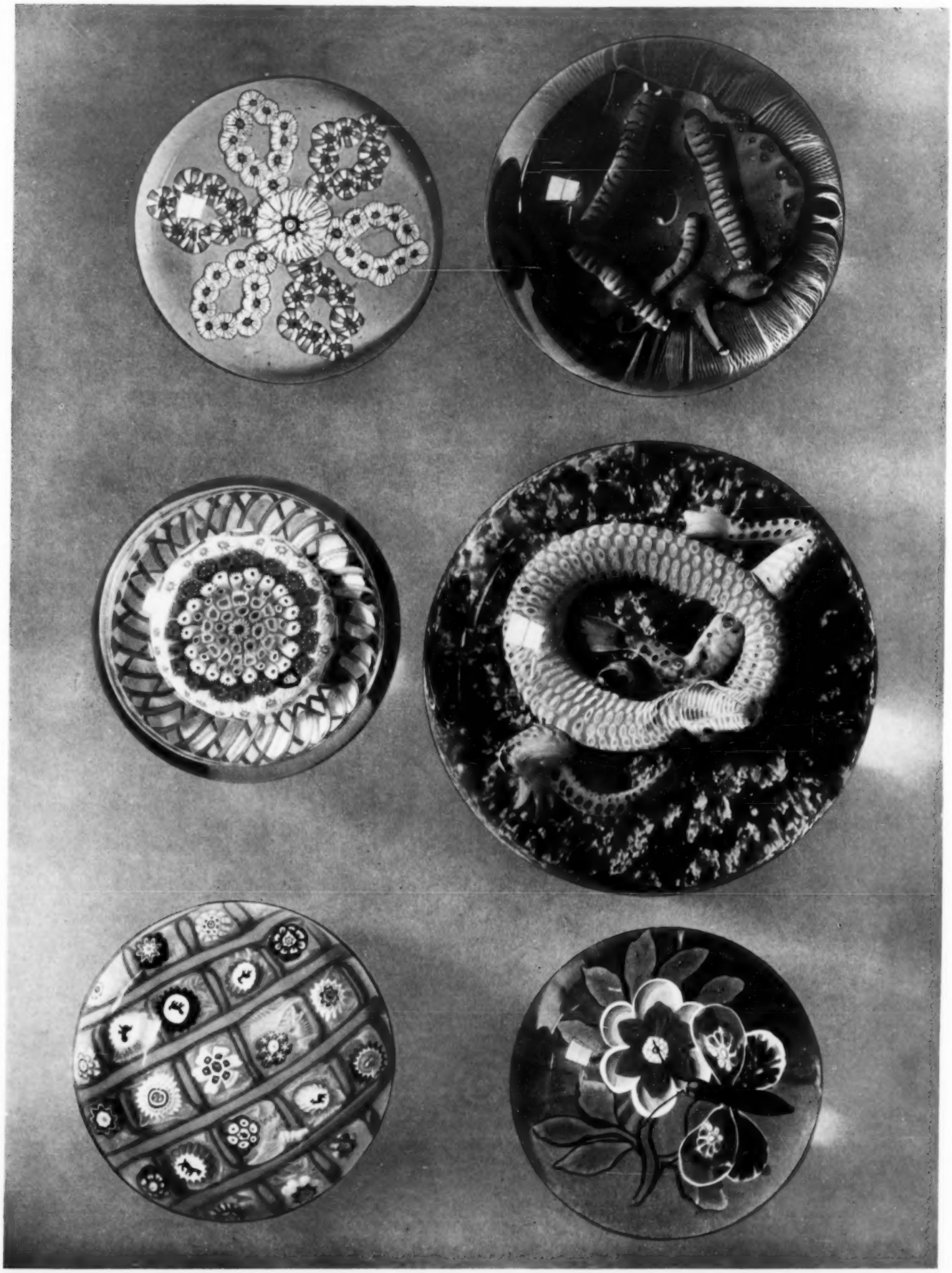

JEWEL-LIKE MOSAICS, FLOWERS, INSECTS AND A SALAMANDER IMPRISONED IN CRYSTAL: OLD GLASS PAPER-WEIGHTS OF OUTSTANDING WORKMANSHIP.

Superlative craftsmanship produced the antique glass paper-weights now so highly prized. We illustrate examples from the collection of the late Mrs. Applewhaite-Abbott, which were due for sale at Sotheby's on July 1. At the top left is a rare Clichy yellow-ground example (3 ins.); at the top right a Caterpillar weight of hitherto unrecorded type (3½ ins.), probably Clichy. On the left of the centre row is a rare St. Louis Mushroom weight inscribed "S.L.", and dated 1848 (3 ins.); and on the right an extremely rare and fine Salamander weight (4½ ins.), the largest weight of this type so far recorded. At the bottom left is a rare Baccarat weight, with an unusual chequer design of turquoise rods on a *latticinio* gauze ground, each square containing a different florette or silhouette cane, dated 1849 (3½ ins.); and at the bottom right a fine Baccarat Butterfly weight, the insect hovering at one side of a most unusual type of flower (3½ ins.). Those weights were expected to realise high prices.

N.B.—The Salamander Weight realised £1300 and the Caterpillar Weight £1200 in the July 1 sale.

A YACHTING COLOUR SCHEME ON THE FORTH: THE *DRAGON* CLASS *DEVORGILLA*, WHICH HAS, LIKE MANY OTHER BOATS, ADOPTED THE MODERN FASHION OF HAVING GAILY-DYED SAILS.

BOWLING ALONG: ONE OF THE LOCAL SCOTTISH ISLANDS' *ONE-DESIGN* CLASS ROLLING HEAVILY AS SHE SCUDS BEFORE A STRONG BREEZE ON THE CLYDE. THE CLYDE FORTNIGHT WAS DUE TO OPEN ON JULY 5 AND CONTINUE TILL JULY 16.

SPINNAKERS FILLED: *KINI* (LEFT), A 6-METRE, AND THE *DRAGON ARGEE II.*, A STRIKING PAIR AS THEY RUN TOGETHER ACROSS THE MOUTH OF LOCH LONG IN LATE AFTERNOON SUN.

SPINNAKER PARADE: THESE *DRAGON*-CLASS SLOOPS MAKE A PRETTY PICTURE AS THEY SPIN BEFORE THE BREEZE WITH THEIR SPINNAKERS SET.

WITH WHITE AND COLOURED SAILS FILLING IN THE FRESH BREEZES OF THE FORTH AND THE CLYD

During the famous Clyde Fortnight, from July 5 until July 16, yachting interest is focused on Scotland, where our fine colour photographs were taken by Mr. Ian G. Gilchrist, A.R.P.S., who has also supplied some notes about the craft they depict. He points out that, though present-day trends in the sailing world, both in yacht-racing and in cruising, show a continued decline in the size of individual craft, the sport or pastime grows more popular every year. Its devotees are only more dispersed, sailing their own small *One-Designs*, racing dinghies and the like. In place of the stately sloops and cutters of the International 12-, 8-, or 6-metre classes, we now have *Flying Fifteens* and such "natural" phenomena as *Dragons*, *Fireflies*, *Tornados*, *Snipes* to dominate our regatta programmes. Another outward symptom of modern conditions is the gradual adoption of colour
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Colour photographs by Ian G. Gilchri

MAKING GOOD GOING IN IDEAL CONDITIONS ON THE CLYDE: *STORMALONG*, ONE OF THE *FLYING FIFTEEN* CLASS. THESE BOATS ARE A NEW CONCEPTION OF A KEELED CRAFT WITH THE LIVELY PERFORMANCE OF A DINGHY.

ON THE BEAT BACK FROM ASHTON (GOUROCK) TO HUNTER'S QUAY: *CHEROKEE*, A CLYDE 8-METRE. THE CLYDE IS THE LAST CENTRE IN GREAT BRITAIN WHERE THIS CLASS RACED REGULARLY.

SPARKLING CLYDE: TWO OF THE 8-METRE CLASS BOWLING UP THE FIRTH. THE LEADING BOAT'S BLUE NYLON SPINNAKER SCINTILLATING IN SUNSHINE.

BEFORE THE BREEZE: PLEASANT SAILING IN THE *DRAGON* CLASS. THE CLYDE WAS THE FIRST BRITISH CENTRE TO ADOPT THE POPULAR INTERNATIONAL *ONE-DESIGN* CLASS.

E CLYDE: MODERN YACHTS, INCLUDING THE POPULAR *ONE-DESIGNS, DRAGONS* AND *FLYING FIFTEENS*.

colour in both the topsides and canvas where, hitherto, nothing but the traditional white has been considered truly yacht-like. Like that of diminishing size, this change has been more or less forced on the owner-skipper-cum-deckhand confronted with the task of keeping his "dream-ship" trim and shipshape in the face of such "civilising" odds as oil-polluted waters, smoke-filled atmosphere and the ravages of mildew when he has to stow still damp, salt-laden sails in time to catch his train back to town, if he and his crewing friends are to make the most of precious sailing time. Canvas can be treated against mildew and rot without it being dyed, but the coloured sails have always been so treated. The 8-metres, which have raced as a class regularly for several post-war years right up to the end of last season, are not turning out this season.

Ian G. Gilchrist, A.R.P.S.

A SECTION OF THE FINEST OF THE IMMENSE THIRD-CENTURY A.D. MOSAICS RECENTLY UNCOVERED AT PIAZZA ARMERINA, IN SICILY: PART OF THE GREAT HUNTING SERIES WHICH DECORATES A CORRIDOR SEVENTY YARDS LONG AND SIX YARDS WIDE. ABOVE, A LEOPARD AND A LION ATTACKING ANTELOPES; WITH (BELOW) HUNTSMEN DRIVING AWAY A CAPTURED ANIMAL IN A CAGE.

IN our issue of December 22, 1951, we told of the discovery of an immense series of mosaics which had recently been revealed at Piazza Armerina, in Eastern Sicily; and we gave a number of photographs of what are claimed as the finest and largest Roman mosaics of the third century A.D. yet discovered. Later, on March 8, we published a further sequence of photographs on this subject, together with an article by the field director of the excavations, Signor G. V. Gentili, of the Antiquities Department of Eastern Sicily. The villa is of very great size, and dates, with its mosaics, from about the middle of the third century A.D., and its occupation continued for some centuries; and as it is of positively Imperial splendour, it is surprising that there are no literary references to it. One can only suppose it to have been created by some immensely wealthy patrician who lived in magnificent seclusion, some "Marius the Epicurean"—a theory borne out by the fact that to date there have been no Christian symbols found in all the expanse of mosaic. These mosaics are, for the most

(*Continued above, right.*

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part, in excellent preservation and, as our colour photographs show, their colours are brilliant, subtle and lively. Our two subjects are chosen from the same series—an immensely long panel adorning a corridor seventy yards long and six yards wide and devoted to illustrating many aspects of the chase. To quote Signor Gentili: "The long mosaic, like so many pictures in an adventure film, shows various episodes of the chase against a landscape of red rocks and hills, the bases of which are washed by streams and bordered by marshy plains, and showing the animals being loaded on to, and disembarked from, large galleys. In varying scenes wild animals are shown attacking donkeys, wild goats and antelopes; wild animals being hunted by men with long spears; the capturing of the animals in large cages or with long ropes; and the carrying-off of the tiger cubs by a horseman who, by crossing the narrow gangway, embarks in the river vessel, after having distracted the pursuing tigress by abandoning one of the cubs, at the sight of which the animal's rage gives way to maternal solicitude."

POSSIBLY THE OWNER OF THE SPLENDID PALACE OF WHICH THESE MOSAICS WERE THE GLORY: A ROMAN PATRICIAN, WITH HIS ARMED BODYGUARD, WHO IS PORTRAYED WATCHING THE INNUMERABLE INCIDENTS WHICH MAKE UP THE MOSAIC OF ASPECTS OF THE CHASE.

A MILLIONAIRE'S MOSAICS OF SEVENTEEN HUNDRED YEARS AGO—"A PANORAMA OF THE CHASE," FROM THE FINEST AND LARGEST SERIES OF IMPERIAL ROMAN TIMES.